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ABSTRACT

Arguing that journal writing is a particularly appropriate evaluation mode for travel experiences because it is a learning activity that encourages reflective observation, this booklet includes an instructor's guide for the student travel journal and a student's guide to writing a travel journal. The instructor's guide section discusses objective versus subjective journals, basic principles in setting up travel journals, and includes a journal evaluation form. The student's guide section deals with keeping a successful travel journal, thinking of writing as a three-step process, and some final questions and comments. Six notes are included; an appendix lists the editorial board of the International Educational Exchange, guidelines for submission of papers, and previous titles in the occasional paper series. (RS)

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The Travel Journal: An Assessment Tool for Overseas Study

By Nancy Taylor

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by
Nancy Taylor

January 1991

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Copies of the Student Guide can be ordered from the Department
of International Education at Hope College

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Foreword

Various constituencies involved in study abroad have different goals and expectations. Students report that while their academic learning is important, the experience of just being there has changed their lives. Potential employers hope that students will acquire skills in working across cultures. Faculty anticipate academic growth. Parents may wish for increased maturity and a broadening of their child's general liberal background.

Regardless of the goals attached to study abroad, two concerns attend the overseas experience: how progress can be demonstrated, and how an assessment of satisfactory achievement can be measured. While increased academic knowledge can be measured by the customary examinations in many curricular areas, development of a student's intellect, maturity, personal understanding of the arts and humanities, and ability to be fruitfully introspective on both a personal and national level elude the multiple choice examination.

Nancy Taylor's paper comes at a propitious time. Participation in study abroad is expanding, and faculty concern about learning outcomes is intensifying. She makes two valuable contributions to the assessment of learning. First, she provides to faculty an additional means of assessing outcomes of the overseas learning experience. Perhaps just as importantly, she provides a means of teaching students how to prepare for this evaluation. With this felicitous combination, she enables both student and faculty member to focus on learning outcomes in a manner that is both an integral part of the learning process and a natural outcome of the experience. Journal writing provides the faculty with a picture of what the student has learned and how the student has digested the learning. And the student, through writing the journal, undergoes the process of focusing and consolidating a myriad of images and impressions into a meaningful whole. In journal writing, students will develop a keener ability to observe places and events, and to put these into clearer personal focus.

By utilizing the techniques and ideas presented in this paper, students will grow in one more important area: they will become better writers in general. During their academic careers they will have new skills in organizing their thoughts. And throughout their lives, they will have skills that will enable them to reflect on their own experiences and observations more carefully, and to write

about them more interestingly and effectively, whether for business or personal reasons.

I commend this paper to the reader. Its use will enrich the international educational experience.

Jon O. Heise
Director, International Center
University of Michigan

About the Author

Nancy Taylor is a professor of English at Hope College in Holland, Michigan, where she has taught a variety of writing and literature courses for two decades. Having used journal writing successfully in the classroom in multiple ways, she became interested in adapting it for travel when she first co-led a study tour to Yugoslavia in 1986. She revised the system prior to a second Yugoslavia trip in 1987, and then shared the system with a dozen colleagues and their students in 1988 who further field-tested the techniques in summer programs in Europe and Japan. She revised again, and then spent her 1989 sabbatical traveling in Australia, trying out further variations on her system and interviewing fellow travelers about their frustrations and successes with travel writing.

Instructor's Guide for the Student Travel Journal

Introduction

Studying abroad is increasing significantly. It is considered to be both practical and part of a liberal arts education. Along with determining the objectives of the overseas course and handling the logistics of the trip, the leader must struggle with the age-old academic question: Upon what basis will the students be graded? The standard ways of measuring learning—exams, papers, oral reports, labs—are not designed for transit learning and seem inappropriate when used after the trip. But there is an assessment tool well designed for overseas study programs—the travel journal.

Journal writing has a long academic history. A sampling of journal keepers reveals the appeal through centuries and across disciplines: Henry Adams, Thomas Merton, Pearl Buck, James Boswell, William Bradford, Loren Eiseley, Leonardo da Vinci, Dorothy Wordsworth, Augustine of Hippo, Samuel Pepys, Beatrix Potter, Karl Rogers, and a host of otherwise little-known pioneer women. The personal journal of Mary Chestnut¹ kept in the mid-nineteenth century has become a primary source for U.S. Civil War historians.

*The Voyage of the Beagle*² was the outcome of Charles Darwin's journal written on his expedition to southern islands, South American coasts, and Australia. Rebecca West's detailed journal of her visits to Yugoslavia in 1936 and 1937 helped make possible her historical/political/cultural masterpiece, *Black Lamb and Grey Falcon*.³ The journal Paul Theroux kept on his land voyage by train from Boston to the tip of South America became *The Old Patagonian Express*.⁴ From his research in depth psychology, Ira Progoff developed writing workshops as instruments for personal and spiritual growth, teaching journal-keeping as the process to get at the history of the inner life. His intensive journal workshops have been offered across the United States since 1975.

Since the Writing-across-the-Curriculum movement of the 1980s, journal-keeping has become accepted in classrooms as a kind of writing that transcends disciplines. Toby Fulwiler's pioneering "Journals across the Disciplines"

(*English Journal*, Dec., 1980)⁵ clarified how journals could be used in courses as different as music and astronomy. As educators recognized that writing promotes thinking and that personal journal writing satisfies a basic need for self-expression and self-exploration, journal writing gained stature in the classroom. In one year alone, between February of 1988 and January of 1989, *The English Journal* (a monthly publication of the National Council of Teachers of English) published six articles about classroom journal writing.⁶

A journal is a particularly appropriate evaluation mode for a travel experience because it is a learning activity that encourages reflective observation. Yet, repeatedly, faculty colleagues express disappointment in journals:

"The journals are mere chronological logs reiterating the itinerary."

"Travel journals fail to emphasize the purpose of the trip. There are pages on personal experiences but little on the Holy Land's historical sites."

"Students start off as enthusiastic journal writers but seem to give up after a couple weeks."

"The journals are just a hodgepodge of descriptions."

"How do I grade this stuff?"

After the complaints comes a conviction that the trip was a valuable experience for the students and that they learned so much more than their journals reflect. There is often, as well, a conviction that journal keeping is valuable—but "something" needs improving.

An overseas study program by nature has many built-in challenges with which students must contend: sensory overload, sleep deprivation, absence of privacy, insufficient free time, and lack of time to process all the experiences. These challenges tend to overwhelm students faced with writing travel journals. The resulting frustrations may lead to the conviction that since so much is happening, the task of capturing any of it is impossible or that time spent writing is a foolish infringement on time spent "experiencing."

Yet, if the objective of assigning a journal is to encourage personal growth through reflective observation, assimilation of experiences, and clarification of issues, the negative aspects of journal keeping need to be overcome. And this is possible. The solution comes with the nature and the structure of the journal.

Objective Journals versus Subjective Journals

One needs to distinguish between the objective and the subjective journal. The objective journal is primarily associated with experimentation and research; it compiles data. It might be used to describe the stages in a chemistry experiment or record the findings of an archeological dig or contrast platforms during a political campaign. The style of an objective journal is primarily expository. Students tend to be proficient, or at least practiced, in expository (explanatory)

writing because it is the kind of writing the academic world values—in papers, in exams, in lab reports.

The subjective journal takes a different approach: it goes beyond data collection to respond to what one has observed or experienced or read. This style of writing occurs less often in classroom assignments, for it is writer-oriented rather than reader-oriented, and it doesn't produce "papers." It probably won't have an introduction or a conclusion and may not have an apparent structure. It may even be fragmented. The writing in subjective journals is not less valuable than that in objective journals. It is not a rough version that needs to be converted to a paper to have value. It is a different kind of writing.

Since considerably more processing happens when a student writes subjectively, the learning that results from subjective journal writing is especially valuable for students on overseas study programs. If travel leaders would accept the value of the subjective travel journal, clarify for their students what it is, and offer a methodology for keeping it, both students and faculty would benefit: students would learn more and form varying perspectives, and faculty could know and evaluate more confidently what students had learned.

Many of the principles that follow, particularly those concerning the layout of the journal and the criteria for evaluation, will be helpful in assigning journals under any circumstances, but this guide is particularly designed for those who want a sound instrument for offering academic credit for students studying abroad.

Basic Principles in Setting up Travel Journals

It is important for faculty leaders to recognize and promote the following principles concerning journals:

- Writing takes time.
- Selectivity is the goal.
- Journal structure matters.
- Writing has predrafting and postdrafting stages.
- Writing improves with an audience.
- Pre-trip journal familiarization is a necessity.
- Evaluation with clear criteria is a necessity.

Writing Takes Time

The journal project should not be trusted to happenstance. Although it is possible to write while traveling on buses, trains, boats, and planes, or during any of the times travelers find themselves waiting or with a few private minutes, such snatches of time will not be adequate for quality journal keeping. The trip leader needs to schedule time for writing, just as time would be allocated for an important component in the classroom experience. It is important to allow for and encourage writing time during travel by regularly scheduling journal writing sessions, times when the group gathers not for another influx of information but for processing the trip individually in journals. Such sessions reenforce the importance of the project. They also have a spill-over effect, increasing student efforts to make more private time for journal keeping. Another very effective spur to writing is hearing what others have written. Journal sharing can be scheduled into journal writing sessions as deemed appropriate and can be accomplished in various ways—such as out-loud read-arounds, small group or pair readings, etc.

Selectivity is the Goal

It is impossible to write about everything. Students who participate in foreign travel are overwhelmed by the seeming cacophony of a new culture. Attempting to assimilate these experiences demands students' total energy. If, in addition, students attempt to write about everything that is happening, the result is often dismay. Students may abandon journal keeping altogether or reduce experiences to summations of where, when, and what, thus neglecting reflection upon and integration of those experiences.

Rather than stressing all-inclusiveness, faculty should instruct students to be selective, and should encourage specificity and depth. Both journal keepers and journal evaluators will find that limited topic focus is more manageable and more conducive to assimilation and reflection, as well as more interesting to read.

Journal Structure Matters

Organizing a journal is a large factor in its success. When one accepts that it is impossible to write about everything, organizing a journal into specific topic areas makes sense. Foreign study for academic credit should include the same parameters as classroom study: in the classroom, students receive a syllabus, an explanation of materials, and have a clear idea of what is expected from them. If the travel journal is an essential part of the foreign study experience, it must also be presented with clarity and objectives.

Of course, there are many differences between classroom and foreign study, and those differences must be reflected in the assignments. Flexibility is all-important in non-classroom learning, and the journal structure suggested allows for this flexibility. In addition, travel pressures and a highly stimulating environment must be taken into consideration. The following journal structure is well suited to the diversity of the travel experience.

(a) There should be an initial section —“Impressions” or “Topic Possibilities.” The purpose of this section is to reserve a place where writers can jot down fragments of their impressions—topics they consider worth exploring later. A typical “Impressions” entry could look like this:

June 15, Hotel Argentina, Dubrovnik:

Cypress trees, poppies, ancient stone walls, blue Aegean layers. The Strada. Dancing in the mountains. Zagreb International Airport—set in rural countryside. The Old City tour. Music/politics misunderstanding. Zagreb train station “surprise.” Babushkas.

These fragments are not necessarily in chronological order, but in the order in which they were recalled. “Topic possibilities” should be recorded at least every other day, generated as the writer thinks back over what has been experienced or recalled since the last listing. To prompt later recollections and to document accurately, each entry should include date and place. Many journal keepers find it handy to carry at all times a small notebook—such as an appointment book—in which they can record topic possibilities as they arise throughout the day, transferring them later to the “Impressions” section of their journals.

Sometimes jottings in the “Topic Possibilities” or “Impressions” section are complete in themselves. This would be the case in the first and last jottings that follow:

Feb. 18, airplane, between Tahiti and Sydney:

Broad-featured, deep brown women, heads to one side, groom their waist-length ebony hair as they arrive in city dawn. Gauguin museum. The market at Nadi. Afternoon on sailing ship. Clear cultural and economical differences between French and Tahitians. Flowers. Lean, panting, moth-eaten dogs sprawl in open doorways, seeking relief from the 100 percent humidity.

The major purpose of the “Impressions” section, however, is to list those topics which are possibilities for inclusion in the journal chapters. It is in the latter, not in the “Impressions” section, where writers develop the entries they are most strongly compelled to write about.

(b) Chapters.

The experiences of faculty and students who have field-tested this method suggest that a journal be divided into chapters based on categories that encourage various types of subjective journal writing.

Writing can be divided into three categories or combinations of these forms:

1. Narrative—Its purpose is to relay a story; its organizational pattern is chronological.
2. Descriptive—Its purpose is to recreate images; its organizational pattern is spatial.
3. Expository—Its purpose is to explain; its organizational pattern is logical.

Entries in a journal section labeled "Stories" would be primarily narrative; in a section called "Places" or "Music" or "Contrasts," primarily descriptive; in a section labeled "Reflections" or "Reversals," primarily expository. Practicing all three composition modes leads to a fuller, richer processing of experiences.

Dividing a journal into chapter headings helps accomplish several objectives: (1) the generation of topics to write about and the encouragement of focus; (2) the necessary breaking away from the usual chronological pattern which so easily reduces itself to the "I went to, saw, ate, slept" pattern; (3) the creation of a useful organizational format for both writer and reader; and (4) the assurance that writers will practice different modes of writing. This structure allows students to have a better understanding of what is expected from them and offers the leader a better organized product.

The travel leader will most likely have specific topic categories/chapter headings that students are expected to include, particularly if the trip has a specific focus. For example, an overseas program with a marketing focus might require chapters on retail practices, array of products, and cultural adaptations of American products. But it is essential in establishing the value of the journal to the writers that they be allowed the flexibility to choose their other journal chapter headings, utilizing at least one category from each of the three composition modes, and adding any categories of their own devising. This prevents the science student from choosing expository categories exclusively or the art major from choosing only descriptive categories, the categories their disciplines have made them most comfortable with. By writing in all three modes, journal keepers will more extensively explore their writing capabilities as they process their foreign study experiences.

Basic Principles in Setting up Travel Journals

The following are some possible chapter headings, divided according to the three writing modes, but these headings neither exclude one another nor exhaust the possibilities.

DESCRIPTIVE	NARRATIVE	EXPOSITORY
Art/Architecture	Stories	Assumptions
Music		Reversals
Contrasts		Realizations
Food/Drink		Quotations
People		Intersections
Customs		Questions
Body/Health		Conclusions
Places		
Poetry		

"Stories" acts as the inclusive term for narrative accounts—of "strange encounters," "embarrassing moments," "folk tales," "incidents too good to forget," etc. "Intersections" are parallels—between cities, time periods, cultures, individuals, languages, etc. "Reversals" are alterations in perception, how what is experienced differs from what is anticipated.

Because it is the first step in both organization and in "getting started," the table of contents should be determined before the student embarks on foreign study. Chapter headings can always be added if the need arises. The table of contents for a journal might look like this:

Impressions.....	1
People.....	15
Music.....	25
Stories.....	30
Dreams.....	40
Assumptions.....	45
Intersections.....	50
Expenditures.....	55
Architecture Project:	
Use of Mosaic.....	60
Greek Influence.....	70
Private Dwellings.....	80

Or the chapter headings might be: Impressions, Poetry, Customs, Places, Stories, Quotations, Realizations, Yugoslav Dating Practices, Letters, Afterthoughts.

Hardcover artist sketchbooks or ledgers work well as journals. Spiral notebooks do not. Not only are they not durable but they are associated with the classroom and thus with recording information rather than with reflection. If students are expected to take lecture notes during travel, they would be well advised to keep such notes separately. Two psychologists whose students field-tested an earlier version of this model of journal keeping found that journal writing ceased to be viewed as drudgery as soon as such a separation was made. If the journal does not have page numbers, they should be added.

Since the content is determined by the writer (except for whatever categories the leader has prescribed), there will be considerable variety among the journals of the group. Once the chapter categories are determined and an "Impressions" entry has been made, the journal writer is in the enviable position of having an abundance of topic possibilities.

Writing Has Predrafting and Postdrafting Stages

When writing is practiced as a process, it improves.

(a) Predrafting stage.

Like the "Impressions" stage, the predrafting stage of the writing process consists primarily of fragments of thoughts. Because of the way the mind operates, specific details are more freely generated prior to any sentences being formulated. Therefore, an important stage in writing is the free thinking, the brainstorming, that occurs before sentence-forming begins. For example, if a student had selected the topic "The market at Nadi" from the Feb. 18 "Impressions" list, the student would turn to the "Places" chapter and record these brainstorming notes, these "bones:"

Feb. 18, above the Pacific in a never-had-a-fatality-Quantas

The market at Nadi:

Gauguin women everywhere. Purples, reds, yellows. Tangy fruit in prickly husks. Such artistic displays of fruits and vegetables. Rain blowing in open sides of marketplace. Mosaic of color viewed from balcony level. Noise-hawkers and musicians and people. Woman who demonstrated sarong wrapping. The Bostonian. Flies. Strings of enormous purple tuna. Sugar cane. Tattoos.

The listing does not equal the entry nor is it intended to serve as an outline. It can be what the writer wants to develop in the entry or a working through to what he or she most needs or wants to write about. The entire entry could be about tattoos or about colors or could include every item in the list. In length, it could be 25 words or 225 words.

The brainstorming step will guide the writer to specific details in the (b) drafting stage. What is important to vivid writing is recreating with details rather than summarizing in generalities. A journal entry's vividness—not its organization nor its mechanical correctness—is one of its most important attributes. Another is evidence of reflection, a quality the postdrafting step assures.

The topic possibilities not chosen at this sitting will become entries later if their importance remains.

(c) Postdrafting stage.

When an entry seems complete, it and the writer can be enriched by an additional step. The writer can explore another dimension by rereading the journal entry and then asking himself or herself what that entry suggests or prompts. Then he or she adds some sentences of self-exploration. Amazingly, a kind of clarity often strikes the reader and a "truth" emerges. Let's assume the student had selected from the June 15 "Impressions" jottings the topic "Zagreb train station surprise." In the "Poetry" chapter of the journal, the student might brainstorm briefly:

June 20, atop the ancient Old City wall, Dubrovnik

Zagreb train station surprise:

Search for toilet signs. Absence of women in the crowded midnight station. Dark stairwell. The acrid smell. The drunk on the stairs and my yelp as I stumbled over him. The lone light bulb hanging over the open door. The "chorus" of men at the urinal.

and then write:

Zagreb Train Station, Midnight in June

Five men

shoulder to shoulder

heads bowed

turn

simultaneously,

peeing straight at me.

Next, the writer would reread it, laugh, think about it, and reflect on what the entry suggests, realizing how the simultaneous movements seemed choreographed. Another line might be added, so the poem would end:

peeing straight at me

in choreographic arcs.

and the title expanded to

*Zagreb Train Station, Midnight in June
A Yugoslav Folk Dance*

Additional reflection would lead to:

Last night on the dark stairwell that led to the toilet stench, I wasn't in the least amused. Today, the memory of those men is humorous, their movements artistic. Does that tell me attitude makes all the difference? Nothing is off-limits for poetry? Security frees the imagination? All of life is a dance? (I like that last one!)

Reflections don't all come at once but weeks, months, even years after the trip. Journal entries should be followed by blank space or the journal should include an Afterthoughts chapter so later reflections can be added. It would be a mistake, though, for the writer to omit self-exploration at the initial writing.

Steps in Journal Keeping

Organize journal according to chapter categories
then, periodically,
record topic possibilities in "Impressions" chapter
then, periodically,
select a topic for development
then, in appropriate chapter,
brainstorm topic
compose entry
add self-exploration comments.

Following is a sample "Impressions" chapter entry, developed through all the writing steps:

July 1, somewhere between Zagreb and Chicago, in flight:

Differences between U.S. and Yugo airline atmosphere. Middle-aged stewardesses! Musicians. Train trip from Venice. Kinds of time. Little graveyard with serpents and crosses and sailing ships on the tombstones. Late-night conversation with Jill.

Brainstorming of topic "Kinds of time" in the "Realizations" section of the journal:

O.D.T.—Official Doc Time. Lost time. Timelessness. Musical time. Slow time. Heavy time. Present and past and future time. Stream of consciousness time. My time. Your time. Ordinary old chronological time. Good time.

Journal entry:

July 1, stuck in a holding pattern above O'Hare:

I've thought about kinds of time so much during the past month, I really need to write about it. Kinds of time: well, there's O.D.T.—Official Doc Time. Mike was the king of "hurry up and wait." O.D.T. meant in essence that Mike could do whatever he wanted—a kind of stream of consciousness freedom. He insisted everyone was attentive to Doc Time but he had the option to be casual. And he was inconsistent, so it was impossible to outguess him. Flex time. "Builds character," he grinned after any wait in excess of thirty minutes. Exercises patience, anyway.

Then there's lost time. That's what happens when you're so exhausted—as in after the all-night bus ride from Vienna to Venice—you grab a couple hours sleep when you really want to be out experiencing. It's also lost time when you fly into the future seven hours. It's 11:00 p.m. one minute home time (another variation) and then suddenly you witness a breathtaking sunrise out the window. I wanted every minute of this trip, didn't want seven hours "lost time."

*Backwards in time is what happened to me today—or was it yesterday?—as I flew "into" old time, gaining almost the entire flight time as a welcome home gift. There's also timelessness, the kind of traveling back in time I had never experienced before. Suspended in present time while being immersed in the past. I was actually back **there**, walking those streets of patinaed stone, with those old women of the unisex faces and covered heads and long dark skirts, walking in the quiet holy places decorated with fresh wild flowers and aging gilt frescos. **In** the past but with time suspended.*

And the light somehow belonged to another time. A kind of filtered shimmer there along the Adriatic. Not that the light isn't brilliantly clear, but there is some additional quality that I know has something to do with time.

Entry completed. Time to reread it. Think about it. Add some self-reflection.

I'd never thought beyond chronological time before. Time was just what the clock said or what there wasn't enough of. Oh, there is sacred time, that kind of thing, but it is so abstract, not at all personal. My world expanded (exploded?) in more than the obvious ways on this trip.

Writing Improves with an Audience

Sharing what is written is an important part of the process of writing. In addition to scheduled writing time, reading sessions need to be structured into the trip. Not only does the anticipation of having an audience inspire writers to improve the quality of their writing and explore other topics and ways of viewing, but the act of reading aloud self-selected journal entries and listening to others' responses reiterates that the journal project has value and interest beyond the writers. Hearing others also helps fellow travelers break through socialization barriers among themselves. Confidence builds and a greater sense of community develops. It also gives faculty leaders considerable insight into the group and the trip.

Prior to any oral reading, it is helpful to give five minutes browsing time for readers to make selections. It is not necessary for everyone to hear everyone else for journal sharing to be effective. Randomly grouped pairs and trios work well for the first several sessions or if time is at a premium. But full group read-arounds are an invaluable experience.

The desire to share travel experiences is often manifested in letter writing, because for many writing to a specific audience comes more readily and is more immediately rewarding than writing to oneself in a journal. If students write letters, repeating their observations in a journal is time-consuming. Therefore, rather than have letter writing sap their journal writing, students should be encouraged to use carbon paper or have their letters saved and returned to be part of their journals.

Some students may suggest taping journals rather than writing them. Although it would be easier to use a tape recorder than to write, it isn't a substitute. Tape recorders could, for example, be useful and efficient for recording data, such as written information at historical sites or the oral remarks of guides or faculty leaders. They could also be handy for recording one's own oral responses on site to be used later as writing prompts, but that would not only discourage journals as constant companions but also add a step to journal keeping. The most convincing reason for not substituting tape recorders for journals, though, is because the very process of writing promotes thinking, the act itself assisting the writer in sorting out and retrieving. The same can not be said as strongly of talking.

Pre-Trip Journal Familiarization is a Necessity

Familiarizing students with journal keeping prior to the trip is a necessity. It is important to have students practice journal writing before they do it in earnest (and for a grade). The following exercise will relieve anxiety about what is expected, clarify the process, and enable the faculty leader to offer assistance and positive encouragement before the trip. During predeparture orientation sessions, it is not unusual for a video to be shown. After such a showing, the group can practice selecting a limited topic and writing a journal entry (with pre- and postdrafting stages). Writers can also practice by selecting a focus from an information-giving session or writing about some aspect of trip preparation. It is suggested that practice journal writing be done at each orientation session. The sooner the comfort level is reached, the sooner the quality entries will begin.

Students should have a clear understanding not only of how to keep a journal but also of the basis on which that journal will be evaluated (as explained in the following section). It is very appropriate, then, that "practice evaluation" should occur as well. Such a session would also be quite useful for the faculty leader, for it gives the opportunity to "dry run" evaluation criteria. One could use a pre-trip journal sharing session also as an evaluation session, with the whole group hearing (possibly participating in) a brief oral evaluation.

A minimum of three hours will be needed for explaining the journal, fielding questions, and practicing writing and reading and evaluating. That time would best be used if broken into several sessions.

Once the trip is underway—whether study-tour, academic year abroad, or volunteer work experience— an ideal first "assignment" (written on the airplane) is to do some "preconception" writing: an account of preconceptions about the countries to be visited, or of the conclusions that might be reached about an individual's study project, or speculations about how this particular group of traveling companions will interact. Another exercise to launch journal keepers is writing brief sketches of their traveling companions; these often make startling contrasts to their later perceptions. This is not to suggest that leaders need to give writing assignments at any point in the study tour. But such initial prompting helps writers over the "getting started" hurdle.

A major concern journal writers communicate is having entries they consider private read by others (the evaluator). When the journal is first introduced, explain that the privacy of an entry covered with paper will be honored. Another common concern of journalers is their reluctance to have someone else writing in *their* journals. An explanation of the evaluation procedure (see below) will eliminate that anxiety.

Leaders of overseas study programs should also "practice" journal writing before the trip, possibly during a personal trip. The experience will result in a better understanding of the process and the frustrations students will face, and also contribute to clarity in explaining the journal-writing process and to confidence in evaluation. And, although it is difficult, it is essential that the leader keep a journal along with the students to convince them that travel journals are worthwhile. The leader should take a turn reading aloud as well. This kind of journal entry would do nicely:

March 28, Perth, The Princess Anne Hostel on Queen Elizabeth Street:

I'm a fairly experimental eater, I had always thought. Gefilte fish at the Goldfarbs. Raw octopus and roasted scorpions in Chinatown. And Yugoslavia: Spinach pie. Fried cheese. Mixed grill. Horse meat (though I didn't know it was dogfood until after I'd eaten it). Even bull pizzle. Here, in Australia—the most international place I've ever been—I've sampled delicious and mysterious concoctions from dozens of ethnic food vendors, as well as tried the "Down Under" specialties: billy tea and damper, kangaroo pie, witchetty grubs. "I'm a traveler, not a tourist," I silently boast in my best Paul Theroux fashion. "I WILL NOT INSIST ON EATING AMERICAN." But then, then . . . I'm exposed!

I order a hamburger at a McDonald's, the only restaurant open all night within walking distance of my hostel. "Salad?" she asks, and I answer "Yes," expecting a deluxe—onion, pickle, tomato, lettuce, the works. She loads it with beets. Beets???? Beets!!! The only vegetable my mom could never force through my clenched teeth. "Argg! Beets! Scrape those off," I demand. "The bun's all red. I want a clean one. Argg!" Mess with the all-American hamburger and I quickly become 100% tourist.

*I really shocked myself. Psychologically, what happened? Was it because I was expecting the familiar that I went berserk? I **have** to rationalize myself out of being an ugly American. Okay, try this: If it had been some highly unusual food I had never eaten before, I would have tried it. I know I would. Didn't I eat those chocolate-covered grasshoppers that time? If it had been some palatable food that didn't "belong" on a hamburger—like bananas—I would have tried it. (Catsup on bananas? I could manage.) It was just that it was beets, whose only virtue is their color.*

If the journal is truly kept while traveling and time is allotted for writing regularly, writers can hand in their journals as soon as the plane lands. The very nature of the travel journal precludes typing or a spellcheck. Those students who continue their travels and want to continue their journals can mail theirs.

The journals are in your hands. Now what?

Evaluation with Clear Criteria is a Necessity

Evaluating writing is subjective, but it is possible to make it less so with clear criteria and clear weighting of criteria. But the major concern faculty have in assigning journals is not knowing what kind of criteria to use in evaluating them ("writing is not my field"), especially if what is being assigned is a kind of writing one has neither previously practiced nor evaluated. That is understandable. It is also solvable.

Grading criteria differ with different objectives. If evaluating expository writing—an analytical paper—these guidelines could be used: content—in-sight/originality, validity of content, and specificity and thoroughness of support might weigh about 65%; clarity of purpose and expression, about 15%; clear organization, about 10%; and correct mechanics and grammar, about 10%. Basically the same criteria could be used in a variety of classes but might well alter their relative weight, depending upon the nature of the course or the class itself or the particular assignment. But whatever criteria are used, it is vital that the students know them, for there is absolutely nothing to gain in failing to articulate criteria.

The writing in a subjective journal, however, is not all exposition. It is narrative and descriptive as well. It may even be poetry. But even when it is expository, it won't take the form of a "paper." It may not have an introduction, a conclusion, a thesis statement, and may not be clearly organized. It may even be fragmented. It won't necessarily contain information that can be measured as "valid" or "invalid." Certainly, none of the topics will be explored exhaustively. And possibly no two people will write about the same topics, except for those topics the leaders may have specifically assigned. Not apparently organized. Not verifiable. Not comprehensive. Not uniform. Not familiar to you. That's what is permitted when a subjective journal is assigned.

But if faculty and students have implemented the foregoing principles, the journals will be about what is important to the writers. They will be vivid. They will include reflection. Their contents will demonstrate how the writer has assimilated the foreign study experiences. Surely, that is more important than the comfort that accompanies familiarity.

How to evaluate it? Here are some suggestions.

- *Organization*—Did the writer select 8 (or 6 or 9) chapter headings under which to organize the journal entries?

If chapter categories were specifically prescribed by the program leader, are they included?

Were the chapter categories selected so that all three modes of writing (descriptive, narrative, and expository) were included?

Did the writer create a table of contents?

- *Quantity*—Did the writer complete the minimum number of entries or pages prescribed by the leader? (suggested number per hour of credit would be 20 to 30 entries, in addition to the "Impressions" listings.)

Was sufficient attention paid to the prescribed categories?

Was sufficient attention paid to all three modes of writing? (A student's choice of chapter headings will skew equal attention. A minimum of 3 entries in each mode would be sufficient for the practice of varying styles.)

- *Quality*—To what degree on a scale of __ to __ did the writer focus on a limited topic and use specific and concrete detail to develop it?

To what degree on a scale of __ to __ did the writer express himself or herself clearly?

To what degree on a scale of __ to __ were the entries both directly and indirectly attentive to whatever was the central focus of the trip—Netherlands' Educational System or Holy Land Historic Sites or The 1989 European Political Revolutions?

To what degree on a scale of __ to __ did the writer demonstrate reflection? This could be evidenced in the final lines of an entry, regardless of their topic, as well as in topic choices.

To what degree on a scale of __ to __ did the writer demonstrate understanding, grappling with, or integration of experiences?

(The journal as a whole, not each entry, should be evaluated against these Quality criteria.)

Any given evaluator might want *Interest* or *References to History* or *Artwork* to be factors. The criteria are entirely up to the evaluator. The only mistakes with criteria are valuing some things that the very nature of the assignment makes impossible (such as formal writing when journals should sound like students talking and students thinking) or failing to inform students what criteria will be used. Once criteria are established and made clear, it is much easier to feel comfortable with the fairness of grading decisions. Comfort is also increased when a point scale is used. If this journal writing guide is used as a model, quality journals will become apparent. And they will exist. It's possible the reader won't want to put them down.

When evaluating the finished journals, writing comments on photocopied sheets that list criteria will keep the instructor focused on the criteria and will remind students of the components in the grading—one might even distribute such a sheet unmarked when introducing the journal keeping system. This also keeps the instructor from writing in the students' journals. In addition to writing summary-type statements about each of the criteria, it is advisable to respond to the content of selected entries, merely by citing the date and writing comments. On the following page is a sample criteria sheet with comments.

Evaluating journals is time-consuming. So is explaining them. So is allowing time for them to happen. So are sharing sessions. But well written journals that demonstrate reflection, clarification, and genuine responses to learning can make both writing time and reading time rewarding. There's simply not a more valuable assessment tool for experiential learning.

JOURNAL EVALUATION FORM

86/100 6/3+

ORGANIZATION: 20/20

Clear table of contents ☒ yes ☐ noJournal organized into at least six chapters that include descriptive, narrative, and expository headings? ☒ yes ☐ noJournal includes prescribed chapter on Educational System in Yugoslavia? ☒ yes ☐ noAll entries dated? ☒ yes ☐ no

Comments: Clearly and attractively laid out. Interesting combination of chapter headings. Your "Places My Mother Would Have Died Had She Known I Was There" chapter was creative, to say the least. I'd keep entries 2/28, 5/31, 6/4, 6/30 from her at all costs - along with those you've stapled paper over. - Unless she has one terrific sense of humor. You've even cross-referenced your entries to other chapters.

QUANTITY: 24/30

Are there at least 60 entries? ☒ yes ☐ noAre there at least 3 entries each of narrative, expository, and descriptive writing? ☒ yes ☐ noAre at least 1/4 of your total entries devoted to the prescribed topic? ☐ yes ☒ no 15 out of 60 are required.

Comments: I'm impressed with the expanse of your journal - 80 entries, most of them developed beyond a page. Clearly, you were a conscientious journal keeper. But there are only 10 entries (and they're good!) devoted to the Educational System in Yugoslavia. That's 1/8. The requirement is 1/4.

QUALITY: 42 /50

- 3/5 Did entries have limited focus? ☒ yes ^{and} ☒ no
- 6/10 Were entries expressed in specifics rather than generalities? ☒ yes ^{definitely}
☐ no
- 5/5 Were entries expressed clearly? ☒ yes ^{as much as I expect in "first draft" writing} ☐ no
- 5/10 Were entries attentive to the focus of the trip—Meeting of Eastern & Western Influences in Yugoslavia? ☐ yes ☐ no ^{very few but very good}
- 10/10 Did entries demonstrate reflection? ☒ yes ☐ no ^{definitely}
- 10/10 Did entries demonstrate understanding and/or integration of trip experiences? ☒ yes ☐ no ^{definitely}

Comments:

Sometimes your writing was effectively focused—such as all 3 6/30 entries and 7/1, 7/2 and both 7/5. Sometimes you ranged from archaeological digs to room arrangements in one breath. Most chaotic are 5/20, 5/21, 5/22, 5/25.

You obviously have a visual orientation, I can understand why you chose so many descriptive writing Chapter headings. Fine. Specifics throughout. A+ on that part!

You have thought-provoking entries following all the formal presentations concerning Meeting of East/West Influences but that supposedly all-pervasive focus doesn't find its way—even indirectly—in any other entries. Your 6/30 entry on Islamic art lecture is very insightful.

You probed and reassessed and questioned—just the kind of reflection I would hope for. Your comments following the "All-Nighter discussion" (7/1) and "roles of women" (6/4) and "Questioning God one more time" are especially clear evidence of an active mind.

Understanding and integration of trip experiences? No doubt! It will continue, but it's well under way. Your entire chapter on Intersections is splendid.

I really enjoyed reading this.

Student's Guide to Writing a Travel Journal

"What is a travel journal?"

A travel journal is a written record of your responses to what you have experienced or heard or observed during your travels.

"Why keep a travel journal?"

You keep it to prevent losing your experiences; to prompt and focus and clarify your thinking and feelings; to increase your observational powers; to assist assimilation of your experiences; to help you enlarge your vision and reduce stereotyping; to help you become a better writer; to provide your leader with an appropriate way to evaluate your learning and work.

I've tried it before; it doesn't work! I always give it up; it's too much work. And it becomes boring—the same old thing. And I'm too tired to write when I travel. Besides, I need privacy to write; where am I going to get that as I travel? Excuse my impertinence, but why spend time writing about my experiences when I can be out 'living' my experiences?

Believe me, I understand your rebellion if you've been unsuccessful. And I understand your concern if you've never kept a travel journal and don't want "one more thing to be concerned about." I'm going to assume that if you were assured success, you'd find the time (and the privacy and the energy and the desire). Accept these principles and follow this technique, and you will be successful. Chances are considerable that you'll even enjoy it.

Keeping a Successful Travel Journal

Your travel journal is part of your grade. So, keeping a successful journal is important not just for your personal experience, but as a means for evaluating your learning. Before you leave, make sure you understand what is expected

from your journal and, consequently, that you understand how your journal will be evaluated.

It is impossible to write about everything. To attempt to do so reduces your journal to a summation of where, what, or when, and soon every day sounds like the next. Or the result is speed-writing: you jot down the highlights but don't include the details that are necessary for effective writing. So, accept this truth:

You can't write about everything and shouldn't even attempt it.

What you choose to write about is an important factor. And giving yourself a structure for what you choose is crucial. Here is a technique for selecting what will go into your journal and for organizing your journal.

The "Impressions" Section.

This should be the initial section in your journal. The object of the "Impressions" section is to give you a place to jot down journal entry possibilities. It is essentially the list you make when you mentally review what you've seen and done since you last wrote in your journal.

Ideally, you should carry your journal with you at all times. When you don't, consider using a pocket-sized notebook for recording topic possibilities as they arise. Later, transfer these jottings to your journal's "Impressions" chapter.

You might have several days' worth of memories in a typical "Impressions" entry. "Impressions" entries might look like these (Note that each starts with a date and a setting, as all journal entries should. Note also that these fragments are not necessarily in chronological order, but in the order in which they were recalled or haphazardly recorded from other jottings, such as from a pocket-sized notebook.):

March 28, Perth, The Princess Anne Hostel on Queen Elizabeth Ave.

*Train station—and almost missing the Indian Pacific! Nude beaches. Irene from Denmark. The McDonald's Incident. 40's type movie palaces. **Les Misérables.** All the dead kangaroos—road-kill—along the desert highway.*

May 31, Campground, just over the Italian border.

The mustard fields! Getting lost on Paris metro system. The Louvre. Paris from the top of the Eiffel Tower. The narrow streets filled with singing Parisian students calling to us (hanging from our hotel second floor windows) to join them. Left Bank stroll after midnight. The Impressionist Museum. Ordering dinner in French!

Take care *not* to develop your entries in this section; that's what you want to do in the topic chapters of your journal.

Chapter Headings (Sections)

Divide your journal into sections, into chapters. This will help you generate topics to write about without having to write about *everything*. When you try to write too much, you end up using a boring chronological setup, which encourages the who, what, where skimming. Dividing your journal into chapter headings will also result in an organizational structure that will later make it easier for you to find what you've written. Having a clear basis of organization will also assist your instructor's reading of your journal.

Following are some chapter possibilities; they are listed in columns according to the three possible composition modes: narrative, whose purpose is to relay a story; descriptive, whose purpose is to recreate images; expository, whose purpose is to explain, and as combinations of these. Entries in a journal chapter labeled "Stories" would be primarily narrative; in a chapter called "Places" or "Music" or "Contrasts," primarily descriptive; in a chapter labeled "Reflections" or "Reversals," primarily expository. Practicing all three modes leads to a fuller, richer processing of experiences.

Chapter Possibilities

DESCRIPTIVE	NARRATIVE	EXPOSITORY
Art/Architecture	Stories	Assumptions
Music		Reversals
Contrasts		Realizations
Food/Drink		Quotations
People		Intersections
Customs		Questions
Body/Health		Conclusions
Places		
Poetry		

"Stories" is a collective term that refers to all narrative experiences, such as "embarrassing moments" or "strange encounters" or "folk tales" or "adventures too good not to be recorded." From hilarity to horror, record the memorable incidents in your travels. Each day you will have adventures; you can list them all in your "Impressions" section if you wish, but select one or more to elaborate on, with all the details.

Write about the people you can't or don't want to forget. Anything about them—what they looked like or how they made you feel or what they did or the essence of the exchange between yourselves. Strangers, friends, whoever.

"Places:" What did you leave of yourself in "that" place? What did you take away? What place? Recreate your Moveable Feast.

"Intersections" refers to likenesses you find—between cities or time periods or cultures or languages or concepts or people. Anything.

A "Reversal" is an alteration in your perceptions: you had expected or assumed or always thought . . . but now you've discovered that . . . Following is a "Reversal" example:

June 8, somewhere between Berlin and Munich:

The Wall I'll write about in my "Places" chapter later. It will take a while for me to be able to tackle that. What an experience! But what is really upfront for me now concerns war in general. I'm sure my naiveté comes in part from not having had a war raging in my own country during my lifetime. Anyway, I assumed when it was over, it was over. Sure, there would be a time of recovery—economically, emotionally, politically—but in several years, a decade at the most, the war would be in the past. In France and Italy and Germany and Yugoslavia, it hasn't been that way, yet W.W. II ended half a century ago. Again and again—in the smallest of villages—there are monuments to the dead, there are war museums, there are war graveyards filled with military casualties. Casualties—what an inaccurate way to label death.

*And it's not just all the physical reminders. It's the people. So many still talk about war, still mark events by one invasion or another. I was so embarrassed when I asked Melica if her father was "in the war" and she said softly "In the war? We were **all** in the war." I guess, among other non-awareness, I hadn't considered the "human factor." People who are directly or indirectly part of the war don't forget. They go on, but they remember.*

After you've made an entry in the "Impressions" chapter, decide which possible topic (or two) you are most strongly compelled to write about at that time. The other possibilities may or may not become journal entries. The topics you don't choose now will find their way into your journal later if they remain important. Some of the jottings may be complete in themselves. Examples would be a sentence in the May 31 jottings about the singing French students and the sentence in the March 28 jottings about the dead kangaroos. These "complete in themselves" jottings you just leave in the "Impressions" chapter, as you do the possible topics you choose not to develop into entries. Remember,

though, that the purpose of the "Impressions" chapter is for listing possible topics to be developed in other chapters.

Questions and Answers about What You've Just Read

"I'm supposed to write about all of those topics on that three column list?"

Oh, no. Select perhaps a half dozen of those topics. It's important that you select ones of high interest to you. It's also important to select at least one from each of the three columns. Then your entries will have variety because you'll be practicing all three of the possible modes of writing—descriptive, narrative, and expository.

Next, create several topics of your own. Maybe "Expenditures." Maybe "Modes of Traveling." Maybe "Dreams." Make your decisions and set up your chapters before you leave for the trip. The sooner you organize your journal, the sooner you'll use it.

"Are some topics intrinsically better than others?"

No.

"Should I have the same chapter headings as the other people in my group?"

No, with these exceptions: (1) Everyone has the "Impressions" section. (2) Your leader may assign the group specific categories relevant to the focus of the trip or may request that each of you come up with a specific project topic related to the focus of the trip. For example if the trip's focus is how Eastern and Western cultures meet in Yugoslavia, specific topics might be East/West in Places of Worship, East/West in the Marketplace, East/West in Music, etc. In the "Project" chapter, you would record everything pertinent to that topic—preconceptions, data, ideas for gaining information, interview notes, observations, etc.

"Do I write anything? I don't feel very confident about knowing what to develop."

Keeping a journal takes time, but the writing itself is not difficult. Journal writing doesn't look at all like "papers." In structure, journal entries are informal: they don't have traditional introductions with thesis statements, supporting paragraphs with clear topic sentences, nor standard summary conclusions. In style, journal entries are also informal, conversational. They should sound like you, talking. They should sound like you, thinking. But there are some "musts:" entries should be developed with specific details, not generalizations or summaries, and they should demonstrate reflection. And there's a method to make that happen.

Think of Writing as a Three-step Process: Brainstorming, Composing, and Reflecting

In the precomposing stage, you brainstorm for specifics. Like the "Impressions" stage, the precomposing stage of the writing process is composed primarily of fragments of thoughts. Because of the way the mind operates, specific details are more freely generated before any sentences are formulated. Therefore, an important stage in writing is the free thinking, the brainstorming, that occurs before sentence-forming begins. If I had selected to write about "mustard fields" from my May 31 "Impressions" jottings, my brainstorming notes, the "bones," might look like this:

Driving through the night, copiloting the van. Waking to the sunrise. Patchwork of the mustard and poppy fields—incredibly vivid color. Like being part of a painting. Wild guesses of what the yellow was. Stopping to stretch and examine it. How quickly you come to know someone when you live in a van with them!

The brainstorming list is not intended to be an outline. It's what came to my mind as I considered the topic. From the brainstorming I can choose to focus on one aspect or include multiple aspects. Having brainstormed, I now have specific details and options of what to include. I would do this brainstorming in the chapter where I've decided to write my "mustard fields" entry. It could go under "Places," if I had such a chapter, or under "Stories," or under "Realizations." You'll find that entries can frequently fit into more than one chapter. Don't let that bother you. Just choose.

Writing the entry is step two in the composing process. What is important to vivid writing is *recreating* with details, taking care not to generalize. One example of recreating is this account of "The McDonald's Incident," a topic listed in the March 28 "Impressions" entry. I would do my brainstorming and writing in a chapter entitled "Food," if I had one, or in "Stories."

March 28, Perth, The Princess Anne Hostel on Queen Elizabeth Street:

I'm a fairly experimental eater, I had always thought. Gefilte fish at the Goldfarb's. Raw octopus and roasted scorpions in Chinatown. And Yugoslavia: Spinach pie. Fried cheese. Mixed grill. Horse meat (though I didn't know it was dogfood until after I'd eaten it). Even bull pizzle. Here, in Australia—the most international place I've ever been—I've sampled delicious and mysterious concoctions from dozen of ethnic food vendors, as well as tried the "Down Under" specialties: billy tea and damper, kangaroo pie, witchetty grubs. "I'm a traveler, not a tourist," I silently boasted in my best Paul Theroux fashion. "I WILL NOT INSIST ON EATING AMERICAN." But then, then... I'm exposed!

I order a hamburger at a McDonald's, the only restaurant open all night within walking distance of my hostel. "Salad?" she asks, and I answer "Yes," expecting a deluxe—onion, pickle, tomato, lettuce, the works. She loads it with beets. Beets???? Beets!!! The only vegetable my mom could never force through my clenched teeth. "Argg! Beets! Scrape those off," I demand. "The bun's all red. I want a clean one. Argg!" Mess with the all-American hamburger and I quickly become 100% tourist.

Another example of recreating is this description of "Crossing the border into Italy," one of the possible topics from the May 31 "Impressions" entry. I could write this in a "Place" or a "People" or a "Stories" chapter.

June 3, Florence, and I have a room with a view!

*The border guards, in royal blue and brass buttons, beckoned us to pull aside and join their picnic under those cloudless Italian skies. They were in Venetian leather up to their knees and wore red berets and wide smiles. Jenise wanted to photograph **them** but they wanted to be photographed **with us**. Lots of mugging for the cameras and squeezing and eye rolling. In the country of amore, passports seemed completely unimportant, even irrelevant. As we climbed back into the vans, they offered us red wine and wet kisses. We laughed, refused, and they—feigning heartbreak—waved us through.*

Step three, the reflection stage in the journal writing process, comes when you reread what you have written and then ask yourself what that entry suggests or indicates. Doing this as a final paragraph immediately after you've composed the entry assures that you won't neglect this important step. Sometimes, this addition may be only a sentence; sometimes you may find yourself doubling the length of the entry. Both the writer and the entry are enriched by this step. Merely asking the question "What does this entry tell me?" often creates a clarity, creates some "truth" that emerges—whether you're writing about "Food" or "Contrasts" or "Adventures."

For example, after I had reread my "Crossing the Border" entry and reflected upon it, I might add:

The French border guards responded quite differently than the Italian border guards. The French were so indifferent and yet at the same time demanding. The German guards were official and efficient and humorless. Helmets and rifles and steel eyes. I wonder what to expect at the Yugoslav border. It seems as though elements of the nationalities are reflected both in the clothing and in the behavior of the border guards. Hmmm. I wonder if that's stereotyping. If it is, I can understand why it happens.

My reflections following "The McDonald's Incident" entry might read:

*I really shocked myself. Psychologically, what happened? Was it because I was expecting the familiar that I went berserk? I **have** to rationalize myself out of being an ugly American. Okay, try this: If it had been some highly unusual food I had never eaten before, I would have tried it. I know I would. Didn't I eat those chocolate-covered grasshoppers that time? If it had been some palatable food that didn't "belong" on a hamburger—like bananas—I would have tried it. (Catsup on bananas? I could manage.) It was just that it was beets, whose only virtue is their color.*

If I had developed an entry about "mustard fields" from the May 31 "Impressions" jotting, my addition after rereading and reflection might go in this direction:

*I had always thought Gauguin was trying something different with those solid blocks of color. His failure to blend had seemed so revolutionary, so primitive, so two-dimensional. Actually, it's realistic. That's exactly the way the landscape is in Southern France! Cardinal red poppies. Imperial yellow mustard. Groves of trees in varied but solid blocks of greens. Flat shapes. And I hadn't realized before just how important color is to me. Others are "oohing and aahing" over cathedrals or Paris fashions or castles (and they're **all** wonderful) but I'm stunned with the clarity and brilliance of colors—the fields, the berets, the roofs. I wonder what in my background accounts for this visual pull.*

Often additional reflections occur to you later—weeks or months or even years after the trip. Allow for the inclusion of these thoughts by leaving some blank space after the entry or by creating an Afterthoughts chapter.

Some Final Questions and Comments

"I like to write letters, and having to rewrite the same information in my journal is too time-consuming."

So don't repeat yourself! Use carbon paper (You might even have a journal chapter called "Letters.") or have your letters returned in time to be included when the journal is handed in.

"What about using a tape recorder?"

Although it would initially seem that a tape recorder would be an easier way to keep a journal, it isn't an advisable alternative, even though tape recorders might be useful for recording your own oral responses at historical sites or the lectures of guides or faculty. If you record with the intent of writing later, you're

only adding steps to journal keeping. Besides, research has proven that the very process of writing promotes thinking; the same can not be said as strongly for talking.

"Some things I want to write in my journal are too personal for anyone else to read. How do I keep my instructor from reading my confidential entries? Do I have to keep a private journal and one I'd be comfortable showing to others?"

One will do. Merely staple paper over confidential entries.

"Okay. It all sounds workable. How do I start?"

Buy a sturdy, handy sized, hardcover journal, one you can comfortably carry with you; hardcover artist sketchbooks or ledgers work well. Avoid spiral notebooks. Drawings, incidently, or any embellishments, enrich journals. Decide on your chapter headings. Use the inside of the front cover to make your table of contents, starting with the "Impressions" section. Here's an example:

Table of Contents

European Journal, Summer, 1990

Impressions.....	1
Cultural Contrasts.....	15
Poster Art.....	25
People.....	30
Stories.....	40
Intersections.....	45
Poetry.....	55
Dating Customs.....	65
Expenditures.....	70
Marketing Project:	
Retail Practices.....	75
Afterthoughts.....	90

Or Impressions, People, Music, Reversals, Quotations, Adventures, Dreams, Sports, Marketing Project: Men's Fashions or Leave room for chapters you may decide you need once you're traveling. If your journal doesn't have page numbers, add them so you can indicate where chapters start. Or, for quick access, glue permanent page markers at those points in your journal where each section begins.

Put your name, address, telephone and passport numbers inside the front cover. Decorate the cover with stickers as you travel, making the outside as well as the inside distinctively yours. Then,

- Carry it with you everywhere.
- Make a concerted effort to write in it daily.
- Give date and setting for each entry.
- Remember to brainstorm, recreate with specifics, and reflect in each entry.
- Enjoy it, both while you're creating it and forever after.

Notes

1. Chestnut, Mary, *A Diary from Dixie*, New York, NY, D. Appleton and Co., 1905.
2. Darwin, Charles, *The Voyage of the Beagle*, New York, NY, Doubleday, 1962.
3. West, Rebecca, *Black Lamb and Grey Falcon*, New York, NY, Viking Press, 1943.
4. Theroux, Paul, *The Old Patagonian Express*, Boston, MA, Houghton Mifflin, 1979.
5. See also Fulwiler, Toby, *The Journal Book*, Boynton Book Publishers, 1987.
6. See Heath, Gail, "Journals in a Classroom: One Teacher's Trials and Errors," *EJ Focus Series*, Feb. 1988; Hummer, C., "Logging—I Wish You Would," Feb. 1988; Dechet, Andrew, "Keeping a Teacher's Writing Journal," Feb. 1988; Sullivan, Anne, "Liberating the Urge to Write: From Classroom Journals to Lifelong Writing," Nov. 1988; and Simmons, John, "Thematic Units: A Context for Journal Writing," Jan. 1989.

Appendix: Occasional Papers on International Educational Exchange

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The Occasional Papers on International Educational Exchange promulgate noteworthy scholarship and serve as a forum for the dissemination of provocative thinking in the field of international educational exchange. The papers address issues of interest to academics and professionals involved with a wide variety of activities in the field.

The Occasional Papers appear in two series:

- The **Research Series** makes available contributions to scholarly research in the field of international education; any competent research methodology—whether historical, analytical, or experimental—may serve as the basis of the research reported.
- The **Forum Series** focuses on contributions to the development of new or existing ideas in the field of international education; papers may be texts of speeches, essays, or descriptions of projects, and should reflect the ideas or experiences of practitioners in international education.

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CIEE invites researchers and practitioners to submit manuscripts for possible publication as an Occasional Paper on International Educational Exchange in either the Forum or the Research Series. Manuscripts should follow these guidelines:

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2. The manuscript should include a title page (with the name and address of the author, date of submission, and the number of pages submitted) and an abstract of no more than one page.
3. Manuscript pages should be numbered sequentially (excluding the title page). Numbering should include appendices and bibliography.
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